



# Scales Chords and Appoggios

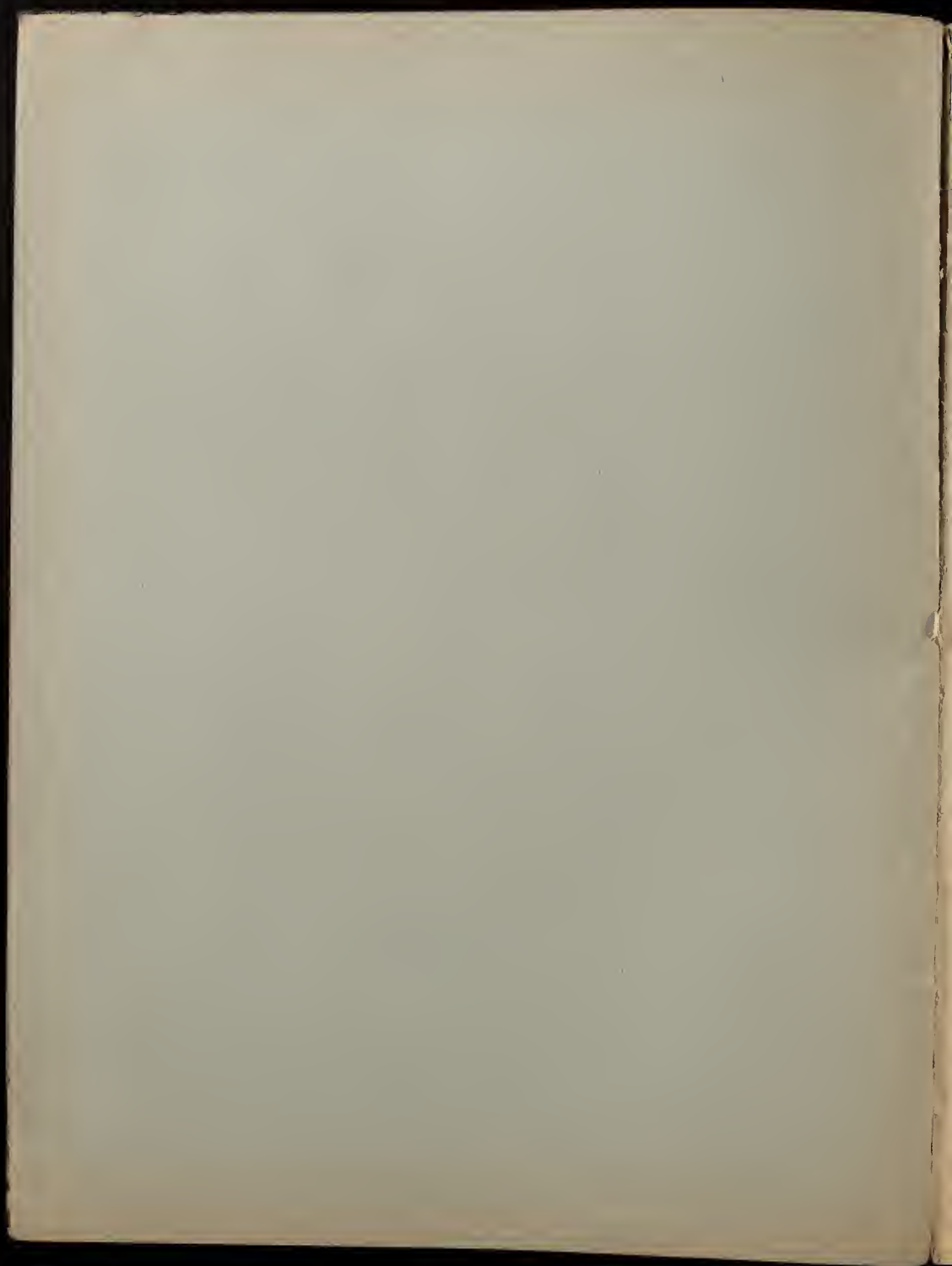
for  
PIANOFORTE

Compiled by  
\*C. L.M. HARRIS\*

SIXTEENTH EDITION

THOMAS ANDERSON  
MUSIC PUBLISHER  
19 JOHN ST., N. HAMILTON, ONTARIO

Printed in U.S.A.





# Scales Chords *and* Arpeggios

for  
PIANOFORTE

Compiled by  
\*C. L. M. HARRIS\*

SIXTEENTH EDITION

THOMAS ANDERSON  
MUSIC PUBLISHER  
19 JOHN ST., N. HAMILTON, ONTARIO

Printed in U.S.A.

## To The Purchaser

The importance of practising and becoming familiar with all the Scales, Chords and Arpeggios is admitted by every Pianist of note.

Any Student who will memorize and faithfully practise the contents of this book, under a competent instructor, will be amazed at the skill he will acquire in the reading of music.

The reason for this is that every instrumental Composition is made up of none other than Scales or particles of Scales, Chords or Arpeggios.

The Artist can keep his technique in excellent Condition by daily working on scales etc., and it is only by so doing he is able to devote his entire ability to the interpretation and finer points of a Composition.

The moral to this is :- Practice a portion of the contents of this book daily, thoroughly and systematically and you need not worry over the technical side of your piano playing - technique is not every thing, but without it, you cannot play any musical instrument.

C. L. M. HARRIS

## A few hints for the Student

### SCALES

In Octaves, tenths, sixths and contrary motion remember upon which note the fourth finger falls. In double thirds upon which note the fifth finger falls and in double sixths upon which note the third finger falls. In the Chromatic Scale use the third finger only on the black keys.

### CHORDS

Common Chords, (four note form), Right Hand use the third finger only in the first position. Left hand - Third finger only in the third position. Three note form, Right Hand - use the second finger only in the second position. Left Hand - use the second finger only in the third position.

In Dominant Seventh and Diminished Seventh use the third finger only in the third position, both hands the same.

### ARPEGGIOS

When the Arpeggio starts with a black key in the right hand the first finger (thumb) will generally fall on the next white key. In the left hand it will fall on the white key farthest away from the black one.

### OCTAVES

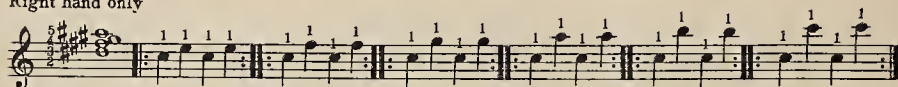
Use the fourth finger on the black keys.



## Exercises for the passing of the thumb in scales and arpeggios

Practise each measure at least ten times, before going to the next

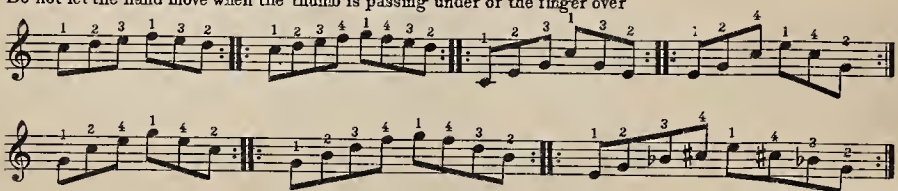
Right hand only



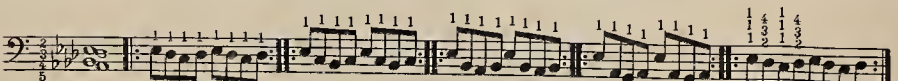
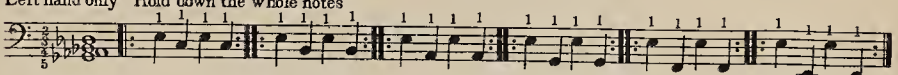
Do not strike the whole notes, press them down silently and keep them down through the entire exercise



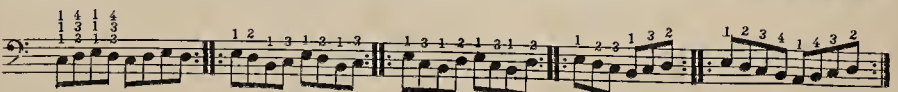
Do not let the hand move when the thumb is passing under or the finger over



Left hand only Hold down the whole notes



Keep the hand still



The above exercises are preparatory to the study of scales and arpeggios

# THE DIATONIC SCALES

5

SIMILAR MOTION in octaves

C major

R.H.  
4th finger on B

L.H. 4th on D

in tenths

B

D

in sixths

B

D

CONTRARY MOTION from the unison

B

D

in double thirds

R.H.  
5th finger on G

L.H.  
5th finger on C

in double sixths

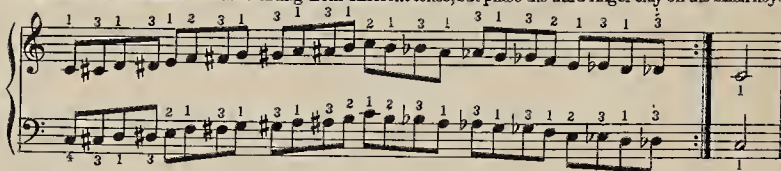
3rd finger on E

3rd finger on G

# CHROMATIC SCALE

Practise the Chromatic Scales starting from different tones, but place the third finger only on the black keys

Only Use the  
3rd finger on  
the black keys



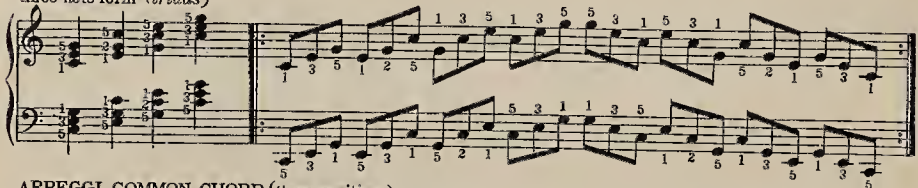
SAME SCALE different notation



COMMON CHORD of C (Solid and Broken four note form)



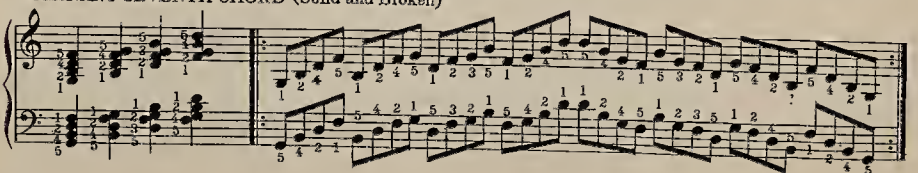
three note form (triads)



ARPEGGI COMMON CHORD (three positions)



DOMINANT SEVENTH CHORD (Solid and Broken)





ARPEGGI Dominant 7th (four positions)

7

DIMINISHED 7th CHORD (solid and broken)

ARPEGGI (four positions)

G major

SIMILAR MOTION in octaves

in tenths

F#

A

in sixths

F#

A

CONTRARY MOTION from the unison

F#

A

in double thirds

5th finger on D

D

in double sixths

3rd finger on E

G

COMMON CHORD of G (solid and broken four note form)

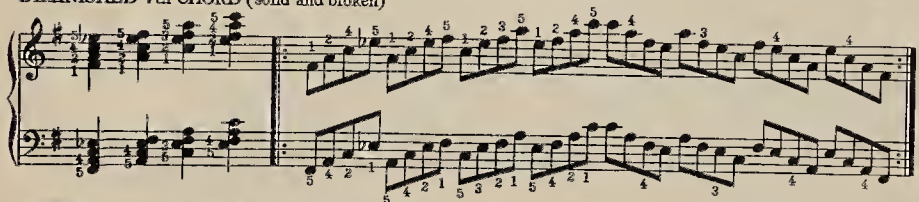
## three note form



## DOMINANT 7th CHORD (solid and broken)



## DIMINISHED 7th CHORD (solid and broken)



## ARPEGGI COMMON CHORD (three positions)



## ARPEGGI Dominant 7th (four positions)





## ARPEGGI Diminished 7th (four note form)

## D major

SIMILAR MOTION in octaves

4th finger on C#

in tenths

in sixths

CONTRARY MOTION from the unison



in double thirds

5th finger on A

A

in double sixths

3rd finger on B

G

COMMON CHORD of D (solid and broken, four note form)

three note form

ARPEGGI COMMON CHORD (three positions)

DOMINANT SEVENTH CHORD (solid and broken)

## ARPEGGI Dominant 7th (four positions)

## DIMINISHED 7th CHORD (solid and broken)

## ARPEGGI (four positions)

## A major

4th finger on C#

B

in tenths

G# B

in sixths

G# B

CONTRARY MOTION from the unison

G# B

in double thirds

5th finger on E A

in double sixths

3rd finger on F# G#

COMMON CHORD of A (solid and broken four note form)



## three note form



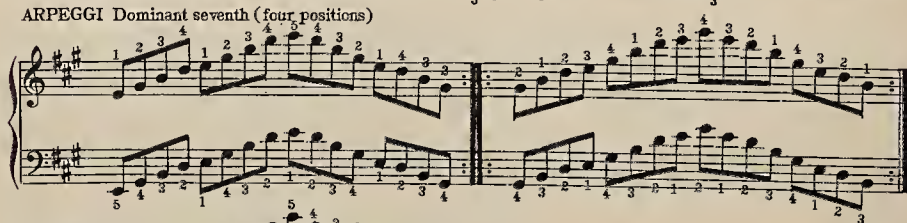
## ARPEGGI COMMON CHORD (three positions)



## DOMINANT SEVENTH CHORD (solid and broken)



## ARPEGGI Dominant seventh (four positions)



## DIMINISHED 7th CHORD (solid and broken)





## ARPEGGI (four positions)

## E major

## SIMILAR MOTION in octaves

4th finger on D#

## in tenths

in sixths

CONTRARY MOTION from the unison

## 5th finger on B

in double thirds

## 3rd finger on C#

in double sixths

## COMMON CHORD of E (solid and broken)

## three note form

## ARPEGGI COMMON CHORD (three positions)

## DOMINANT SEVENTH CHORD (solid and broken)

## ARPEGGI Dominant 7th (four positions)

## DIMINISHED 7th CHORD (solid and broken)

First system: Solid and broken chords in B major (F#4, C#5, D#5, E5).

Second system: Ascending and descending scales with fingerings (1-5, 5-4-3-2-1).

## ARPEGGI (four positions)

First system: Four positions of the arpeggio (F#4, C#5, D#5, E5) with fingerings (1-4, 2-3, 3-2, 4-1).

Second system: Ascending and descending scales with fingerings (1-4, 4-3-2-1).

Third system: Ascending and descending scales with fingerings (1-4, 4-3-2-1).

## SIMILAR MOTION in octaves

## B major

First system: 4th finger on A# and F# in tenths. Fingerings: 1-3, 2-3, 3-4, 4-1.

Second system: 4th finger on A# and F# in tenths. Fingerings: 1-3, 2-3, 3-4, 4-1.

Third system: 4th finger on A# and F# in sixths. Fingerings: 1-3, 2-3, 3-4, 4-1.

Fourth system: 4th finger on A# and F# in sixths. Fingerings: 1-3, 2-3, 3-4, 4-1.

## CONTRARY MOTION from the unison

First system: 5th finger on F# and A# in double thirds. Fingerings: 1-3, 2-3, 3-4, 4-1.

Second system: 5th finger on F# and A# in double thirds. Fingerings: 1-3, 2-3, 3-4, 4-1.



in double sixths

3rd finger on G#

G#

COMMON CHORD of B (solid and broken four note form)

three note form

ARPEGGI COMMON CHORD (three positions)

DOMINANT SEVENTH CHORD (solid and broken)

ARPEGGI Dominant 7th (four positions)





DIMINISHED 7th CHORD (solid and broken)



ARPEGGI (four positions)



F# major (ENHARMONICALLY Gb major)

SIMILAR MOTIONS in octaves



in tenths



in sixths

A#

F#

CONTRARY MOTION from the unison

A#

F#

in double thirds

5th finger on F#

A#

in double sixths

3rd finger on G#

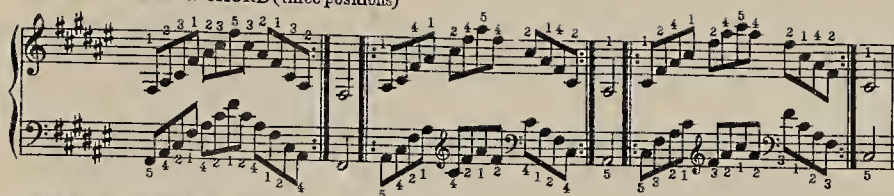
G#

COMMON CHORD of F# (four note form)

three note form

ARPEGGI COMMON CHORD (three positions)

21



DOMINANT SEVENTH CHORD (solid and broken)



ARPEGGI Dominant 7th (four positions)



DIMINISHED 7th CHORD (solid and broken)



ARPEGGI (four positions)





4th finger  
on B $\flat$

G $\flat$

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece, with the treble staff (Bb) starting on a G4 and the bass staff (Gb) starting on a G3. The melody in the treble staff is a simple, ascending line, while the bass staff provides a harmonic accompaniment. The second system continues the melody and accompaniment, with the treble staff ending on a G5 and the bass staff ending on a G3. The score is written in a simple, clear style, suitable for a children's songbook.

Musical score for "The Rose Tree" in B-flat major, 2/4 time. The score is for two voices: Bb (Soprano) and Gb (Alto). The melody is written in a single system with a treble clef for Bb and a bass clef for Gb. The key signature has two flats (B-flat and E-flat). The time signature is 2/4. The melody consists of a series of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes. The piece ends with a double bar line.

Handwritten musical score for Bb and Gb instruments. The score is written on two staves. The top staff is for Bb and the bottom staff is for Gb. The key signature is Bb major (two flats). The time signature is 3/4. The music features a complex melodic line with many slurs and fingerings. The first staff ends with a repeat sign and a fermata. The second staff continues the melody with a repeat sign and a fermata.

[illegible]



in double sixths

3rd finger on A $\flat$

A $\flat$

COMMON CHORD of D $\flat$  (solid and broken 4 note form)

three note form

ARPEGGI COMMON CHORD (three positions)

DOMINANT SEVENTH CHORD (solid and broken)

ARPEGGI Dominant 7th (four positions)

[illegible]

**DIMINISHED 7th CHORD** solid and broken 5

ARPEGGI (four positions)

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 3/4. The score consists of two systems. The first system has two staves, and the second system has two staves. The piano accompaniment features a prominent bass line with many triplets and sixteenth notes. The voice part is a simple melody with some triplets. The score is written in a clear, legible hand.

## Ab major

in tenths

in sixths

25

B $\flat$  D $\flat$

CONTRARY MOTION from the unison

B $\flat$  D $\flat$

in double thirds

5th finger on D $\flat$  F

in double sixths

3rd finger on A $\flat$  E $\flat$

COMMON CHORD of A $\flat$  (solid and broken four note form)

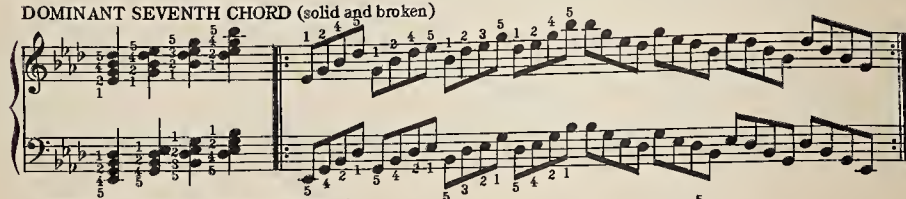
three note form



## ARPEGGI COMMON CHORD (three positions)



## DOMINANT SEVENTH CHORD (solid and broken)



## ARPEGGI Dominant 7th (four positions)



## DIMINISHED 7th CHORD (solid and broken)



## ARPEGGI 4 positions



**E $\flat$  major**

SIMILAR MOTION in octaves

4th finger on B $\flat$

in tenths

B $\flat$

in sixths

B $\flat$

CONTRARY MOTION

in double thirds

5th finger on G

in double sixths

3rd finger on A $\flat$

COMMON CHORD of E $\flat$  (solid and broken four note form)

Two systems of musical notation for the Common Chord of E $\flat$ . The first system shows the solid four-note form in both treble and bass staves. The second system shows the broken four-note form, with fingerings (1-5) indicated for each note in both staves.

## three note form

Two systems of musical notation for the three-note form of the Common Chord of E $\flat$ . The first system shows the solid three-note form. The second system shows the broken three-note form with fingerings (1-3-5) indicated.

## ARPEGGI COMMON CHORD (three positions)

Two systems of musical notation for the Arpeggi Common Chord in three positions. Each system shows a different voicing of the chord, with fingerings (1-2-3-4-5) indicated for the notes in both staves.

## DOMINANT SEVENTH CHORD (solid and broken)

Two systems of musical notation for the Dominant Seventh Chord. The first system shows the solid form. The second system shows the broken form with fingerings (1-2-3-4-5) indicated for the notes in both staves.

## ARPEGGI Dominant 7th (four positions)

Two systems of musical notation for the Arpeggi Dominant 7th in four positions. Each system shows a different voicing of the chord, with fingerings (1-2-3-4-5) indicated for the notes in both staves.

A continuation of the musical notation for the Arpeggi Dominant 7th in four positions, showing further examples of the broken forms with fingerings.



## DIMINISHED 7th CHORD (solid and broken)

## ARPEGGI (four positions)

## Bb major

## SIMILAR MOTION in octaves

## in sixths

## CONTRARY MOTION from the unison

in double thirds

5th finger on G

G

in double sixths

3rd finger on A

F

COMMON CHORD of Bb (solid and broken four note form)

three note form

ARPEGGI COMMON CHORD (three positions)

DOMINANT 7th CHORD (solid and broken)

## ARPEGGI Dominant 7th(four positions)



## DIMINISHED 7th CHORD (solid and broken)



## ARPEGGI (four positions)



## SIMILAR MOTION in octaves





in tenths

B $\flat$

G

in sixths

B $\flat$

G

CONTRARY MOTION from the unison

B $\flat$

G

in double thirds

5th finger on G

F

in double sixths

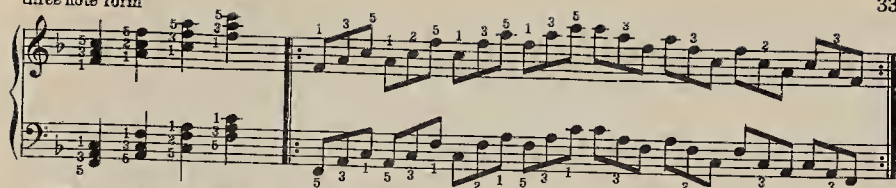
3rd finger on E

C

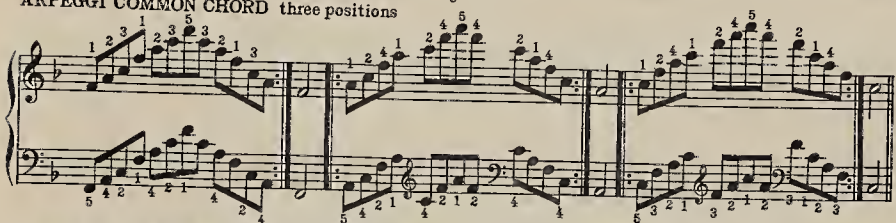
COMMON CHORD of F $\flat$  solid and broken four note form

three note form

33



ARPEGGI COMMON CHORD three positions



DOMINANT 7th CHORD (solid and broken)



ARPEGGI Dominant 7th (four positions)



DIMINISHED 7th CHORD (solid and broken)



## ARPEGGI (four positions)

Two systems of musical notation for arpeggi exercises. Each system consists of a treble and bass staff. The first system shows two measures of arpeggi in a key with one flat (B-flat). The second system shows two measures of arpeggi in a key with two flats (B-flat and E-flat). Fingerings are indicated by numbers 1-5 above the notes.

## A minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on G#

Musical notation for A minor harmonic exercise in octaves. Treble and bass staves show a continuous arpeggi pattern. The treble staff starts on G#4. Fingerings are indicated by numbers 1-5.

in tenths

Musical notation for A minor harmonic exercise in tenths. Treble and bass staves show a continuous arpeggi pattern. The treble staff starts on G#4. Fingerings are indicated by numbers 1-5.

in sixths

Musical notation for A minor harmonic exercise in sixths. Treble and bass staves show a continuous arpeggi pattern. The treble staff starts on G#4. Fingerings are indicated by numbers 1-5.

CONTRARY MOTION from the unison

Musical notation for A minor harmonic exercise in contrary motion from the unison. Treble and bass staves show a continuous arpeggi pattern. The treble staff starts on G#4. Fingerings are indicated by numbers 1-5.



## MELODIC in octaves

G# and Gb

B

## in double thirds (Harmonic)

5th finger on B

E

## in double sixths

3rd finger on F

A

## COMMON CHORD of A MINOR (solid and broken four note form)

## three note form

## ARPEGGI COMMON CHORD (three positions)

The dominant 7th and diminished 7th chords and arpeggi of A minor are the same as those of A major. See page 14

E minor (*HARMONIC*)

SIMILAR MOTION in octaves

4th finger on D#



in tenths



in sixths



CONTRARY MOTION from the unison



MELODIC in octaves

D# and D#

in double thirds (*Harmonic*)

5th finger on B



in double sixths (*Harmonic*)

3rd finger on E

E

COMMON CHORD of E MINOR solid and broken four note form

three note form

ARPEGGI COMMON CHORD three positions

The dominant 7th and diminished 7th chords and arpeggi of E minor are the same as those of E major.  
See page 16

### B minor (*HARMONIC*)

SIMILAR MOTION in octaves

4th finger on A#

F#

in tenths

A#

F#



in sixths

in sixths

A#

F#

CONTRARY MOTION from the unison

CONTRARY MOTION from the unison

A

F#

**MELODIC** in octaves

A $\sharp$  and A $\flat$

F $\sharp$

This musical score is for a two-staff exercise. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with various fingering numbers (1, 2, 3, 4, 5) and slurs. The bottom staff is in bass clef with a key signature of one sharp (F#). It also contains a sequence of notes with fingering numbers and slurs. The exercise concludes with a double bar line and a final whole note in the bass staff.

in double thirds (*Harmonic*)

5th finger on A#

A#

This system continues the musical piece. The treble clef staff has a key signature of one sharp (F#) and a 3/4 time signature. It contains a series of chords and single notes, with fingerings indicated by numbers 1 through 5. The bass clef staff also has a key signature of one sharp (F#) and a 3/4 time signature, featuring similar chordal and melodic patterns with fingerings. The system concludes with a double bar line and a repeat sign.

in double sixths (*Harmonic*)

3rd finger on B

G

## COMMON CHORDS of B MINOR solid and broken (four note form)

Two staves of music. The top staff shows solid chords (triads) and broken chords (arpeggios) for B minor. The bottom staff shows the same chords in a different voicing. Fingering numbers are provided for each note.

## three note form

Two staves of music. The top staff shows solid chords (triads) and broken chords (arpeggios) for B minor. The bottom staff shows the same chords in a different voicing. Fingering numbers are provided for each note.

## ARPEGGI COMMON CHORD (three positions)

Two staves of music. The top staff shows arpeggiated chords for B minor in three positions. The bottom staff shows the same chords in a different voicing. Fingering numbers are provided for each note.

The dominant 7th and diminished 7th chords and arpeggi of B minor are the same as those of B major. See page 18

## F sharp minor (HARMONIC)

## SIMILAR MOTION in octaves

Two staves of music. The top staff shows the F sharp minor harmonic scale in octaves. The bottom staff shows the same scale in a different voicing. Fingering numbers are provided for each note.

## in tenths

Two staves of music. The top staff shows the F sharp minor harmonic scale in tenths. The bottom staff shows the same scale in a different voicing. Fingering numbers are provided for each note.

in sixths

G# F#

CONTRARY MOTION from the unison

G# F#

MELODIC in octaves

D# and G# F#

in double thirds (Harmonic)

5th finger on E# A

in double sixths (Harmonic)

3rd finger on F# G#

COMMON CHORD of F# MINOR solid and broken (four note form)



three note form

41

ARPEGGI COMMON CHORD three positions

The dominant 7th and diminished 7th chords and arpeggi of F# minor are the same as those of F# major. See page 21

### C sharp minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on D#

in tenths

in sixths

CONTRARY MOTION from the unison

## MELODIC in octaves

4th finger on A#  
and D#

5th finger on B#

in double thirds (Harmonic)

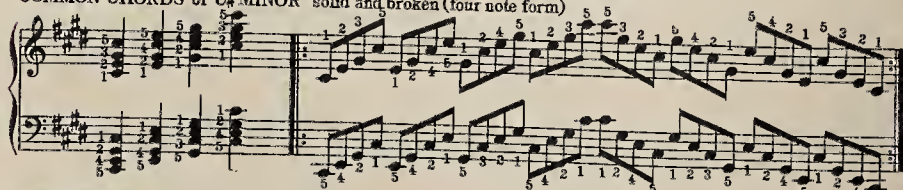


3rd finger on C#

in double sixths (Harmonic)



## COMMON CHORDS of C# MINOR solid and broken (four note form)





three note form



## ARPEGGI COMMON CHORD (three positions)



The DOMINANT SEVENTH CHORD  and DIMINISHED SEVENTH CHORD  and ARPEGGI of C# MINOR are the same as those of D $\flat$  Major, enharmonically changed. See page 23  
 Note: An enharmonic change is a change in notation without a change of pitch

### G sharp minor(HARMONIC)

SIMILAR MOTION in octaves

4th finger on A#



in tenths



in sixths



CONTRARY MOTION from the unison



MELODIC in octaves





in double thirds (*Harmonic*)

5th finger on F $\times$

E

in double sixths (*Harmonic*)

3rd finger on G $\sharp$

D $\sharp$

COMMON CHORD of G $\sharp$  MINOR solid and broken four note form

three note form

ARPEGGI COMMON CHORD (three position)

The DOMINANT 7th CHORD  and DIMINISHED 7th CHORD  and ARPEGGI of G $\sharp$  MINOR are the same as those of A $\flat$  Major enharmonically changed See page 26

# D sharp minor (HARMONIC)

45

SIMILAR MOTION in octaves

4th finger on A#

First system of musical notation for D sharp minor (HARMONIC). It consists of two staves: a treble staff (A#) and a bass staff (F#). The treble staff begins with a 4th finger on A#. The notation shows a series of eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and slurs. The bass staff also contains similar rhythmic patterns with fingerings.

in tenths

Second system of musical notation, labeled "in tenths". It continues the piece with the same two-staff format (A# and F#). The intervals between notes are primarily tenths, and the notation includes various fingerings and slurs.

in sixths

Third system of musical notation, labeled "in sixths". It continues the piece with the same two-staff format (A# and F#). The intervals between notes are primarily sixths, and the notation includes various fingerings and slurs.

CONTRARY MOTION from the unison

Fourth system of musical notation, labeled "CONTRARY MOTION from the unison". It continues the piece with the same two-staff format (A# and F#). The notation shows notes moving in opposite directions (one up, one down) from a unison starting point, with various fingerings and slurs.

MELODIC in octaves

Fifth system of musical notation, labeled "MELODIC in octaves". It continues the piece with the same two-staff format (A# and F#). The notation shows a melodic line moving in octaves, with various fingerings and slurs.

in double thirds

5th finger on F#

Sixth system of musical notation, labeled "in double thirds". It continues the piece with the same two-staff format (A# and F#). The notation shows notes moving in double thirds, with various fingerings and slurs. The 5th finger is indicated on F#.

in double sixths

3rd finger on D#

A#

COMMON CHORD of D# MINOR solid and broken four note form

ARPEGGI COMMON CHORD (three positions)

The DOMINANT 7th CHORD and DIMINISHED 7th CHORD and ARPEGGI of D# MINOR are the same as those of E♭ Major enharmonically changed. See page 28

## B flat minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on Bb

Gb



in tenths

in sixths

*In sixths*

B $\flat$

G $\flat$

Handwritten musical score for 'In sixths'. The score is written for two staves, B $\flat$  (treble clef) and G $\flat$  (bass clef). The key signature has two flats (B $\flat$  and E $\flat$ ). The time signature is 3/4. The music consists of eighth and sixteenth notes, with various fingerings indicated by numbers 1-4. The piece ends with a double bar line and a final note on the B $\flat$  staff.

CONTRARY MOTION from the unison

B♭

G♭

MELODIC in octaves

MELODIC Rhythms

B♭

G♯ & G♭

in double thirds

5th finger on Gb

The musical score for 'in course thirds' is written for piano. It features a treble and bass staff. The treble staff has a key signature of three flats (Bb, Eb, Ab) and a common time signature. The bass staff has a key signature of four flats (Bb, Eb, Ab, Db) and a common time signature. The piece is in 3/4 time. The melody is played in the treble staff, and the accompaniment is played in the bass staff. The piece is marked 'in course thirds' and '5th finger on Gb'. The score includes fingerings and articulation marks.

in double <sup>5</sup>sixths

3rd finger on Db

COMMON CHORD of B<sup>b</sup> MINOR solid and broken four note form

## three note form

## ARPEGGI COMMON CHORD three positions

The dominant 7th chord and diminished 7th chord and arpeggi of B<sup>b</sup> minor are the same as those of B<sup>b</sup> major - or See page 30

## F minor (HARMONIC)

## SIMILAR MOTION in octaves

4th finger on B<sup>b</sup>

## in tenths

## in sixths

CONTRARY MOTION from the unison

49

Bb

G

MELODIC in octaves

Bb

G

in double thirds

5th finger on G

F

in double sixths

3rd finger on Db

Ab

COMMON CHORD of F MINOR solid and broken (four note form)

three note form



50 ARPEGGI COMMON CHORD (three positions)



The dominant 7th chord and diminished 7th chord and arpeggi of F minor are the same as those of F major  
See page 33

C minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on B



in tenths

B

D

in sixths

B

D

CONTRARY MOTION from the unison

B

D

MELODIC in octaves

B $\flat$  & B $\flat$

D

5th finger on C

in double thirds

3rd finger on A $\flat$

in double sixths

COMMON CHORD of C MINOR solid and broken (four note form)

three note form

ARPEGGI COMMON CHORD (three positions)

The dominant 7th chord and diminished 7th chord and arpeggi of C minor are the same as those of C major  
See page 7

G minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on F $\sharp$

in tenths

F#

A

in sixths

F#

E♭

CONTRARY MOTION from the unison

F#

A

MELODIC in octaves

F# & F♭

A

in double thirds

5th finger on D

G

in double sixths

3rd finger on E♭

F#



COMMON CHORD of G MINOR solid and broken (four note form)

53

three note form

ARPEGGI COMMON CHORD (three positions)

The dominant 7th chord and diminished 7th chord and arpeggi of G minor are the same as those of G major  
See page 9

D minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on C#

## CONTRARY MOTION from the unison

C#

E

## MELODIC in octaves

C# & Cb

E

## in double thirds

5th finger on E

G

## in double sixths

3rd finger on Bb

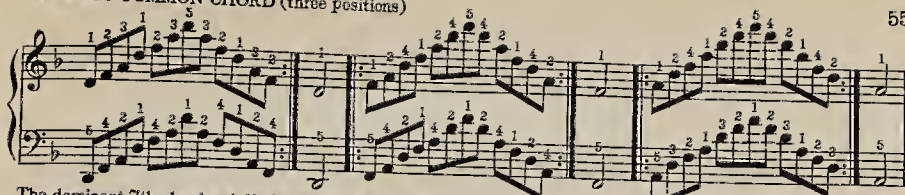
C#

## COMMON CHORD of D MINOR solid and broken four note form

## three note form

# ARPEGGI COMMON CHORD (three positions)

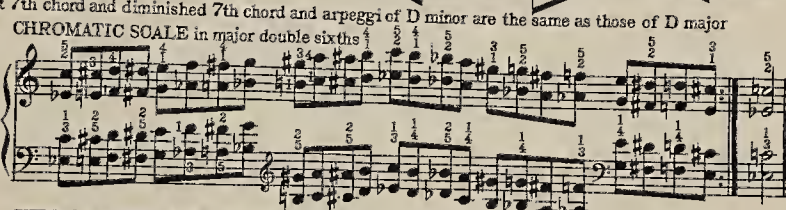
55



The dominant 7th chord and diminished 7th chord and arpeggi of D minor are the same as those of D major  
See page 11.

3rd finger  
on  
G# & C#

A# & E#



CHROMATIC SCALE in minor double sixths

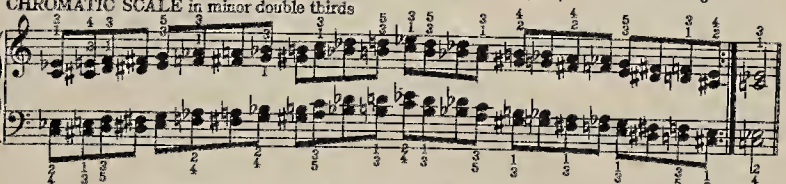
2nd & 4th  
fingers  
on  
A# and F#  
in  
both hands



CHROMATIC SCALE in minor double thirds

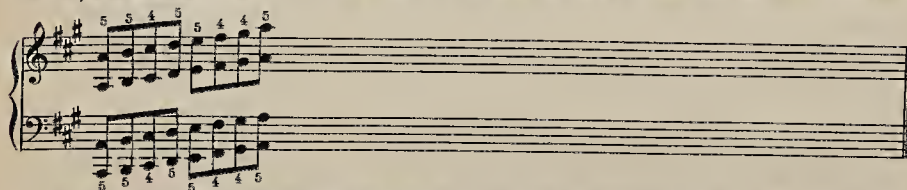
5th finger  
on  
G & D

D & A

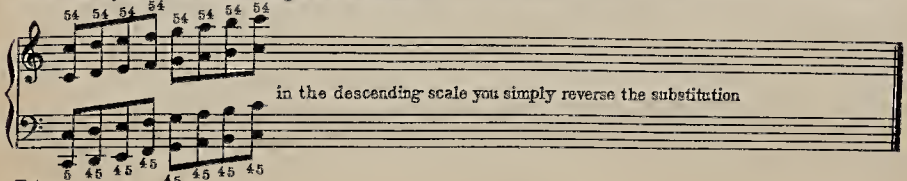


## SCALES IN DOUBLE OCTAVES

Note: In practising scales use the 4th finger on black keys, and the 5th on the white keys, this applies to Chromatic as well, as to diatonic scales

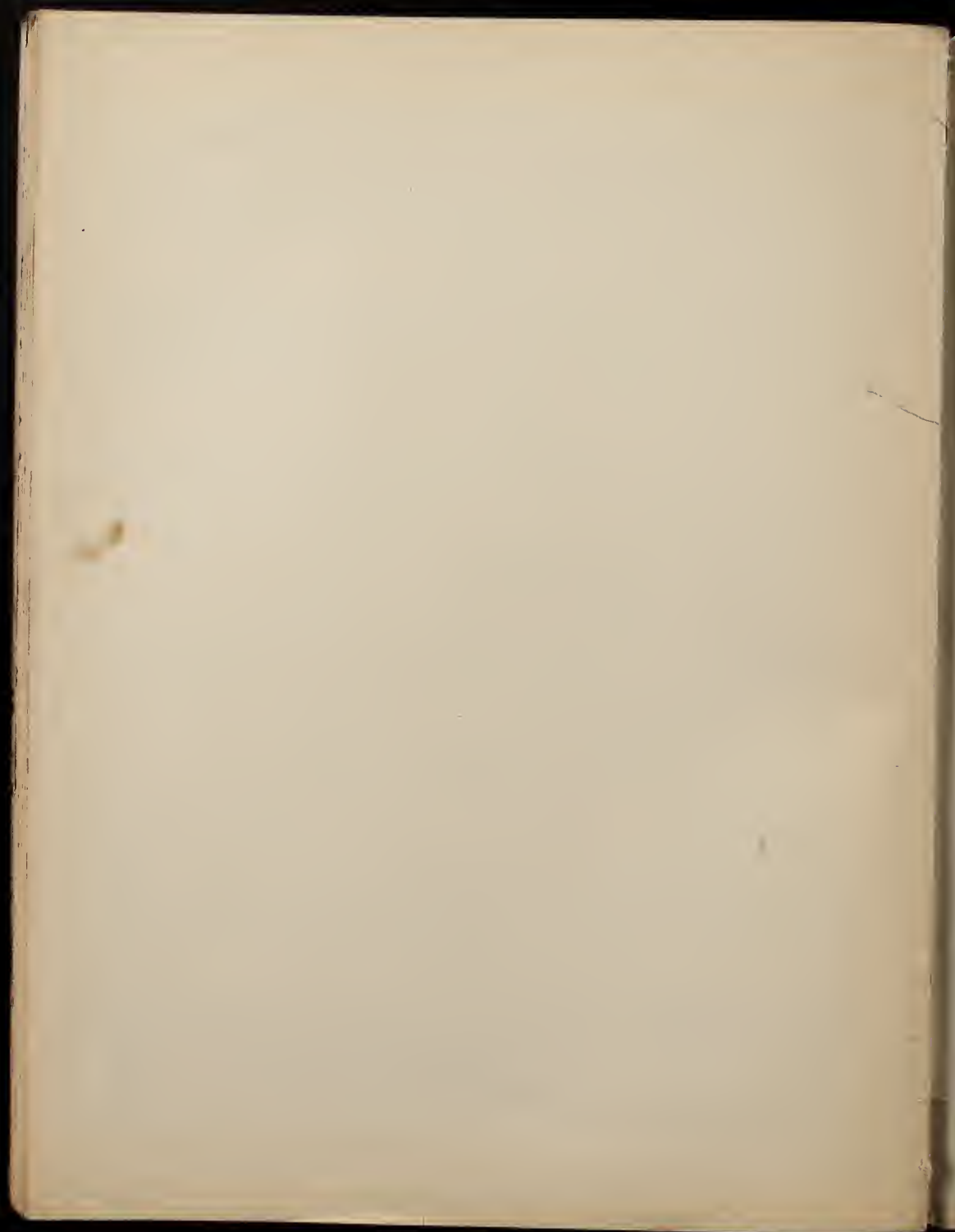


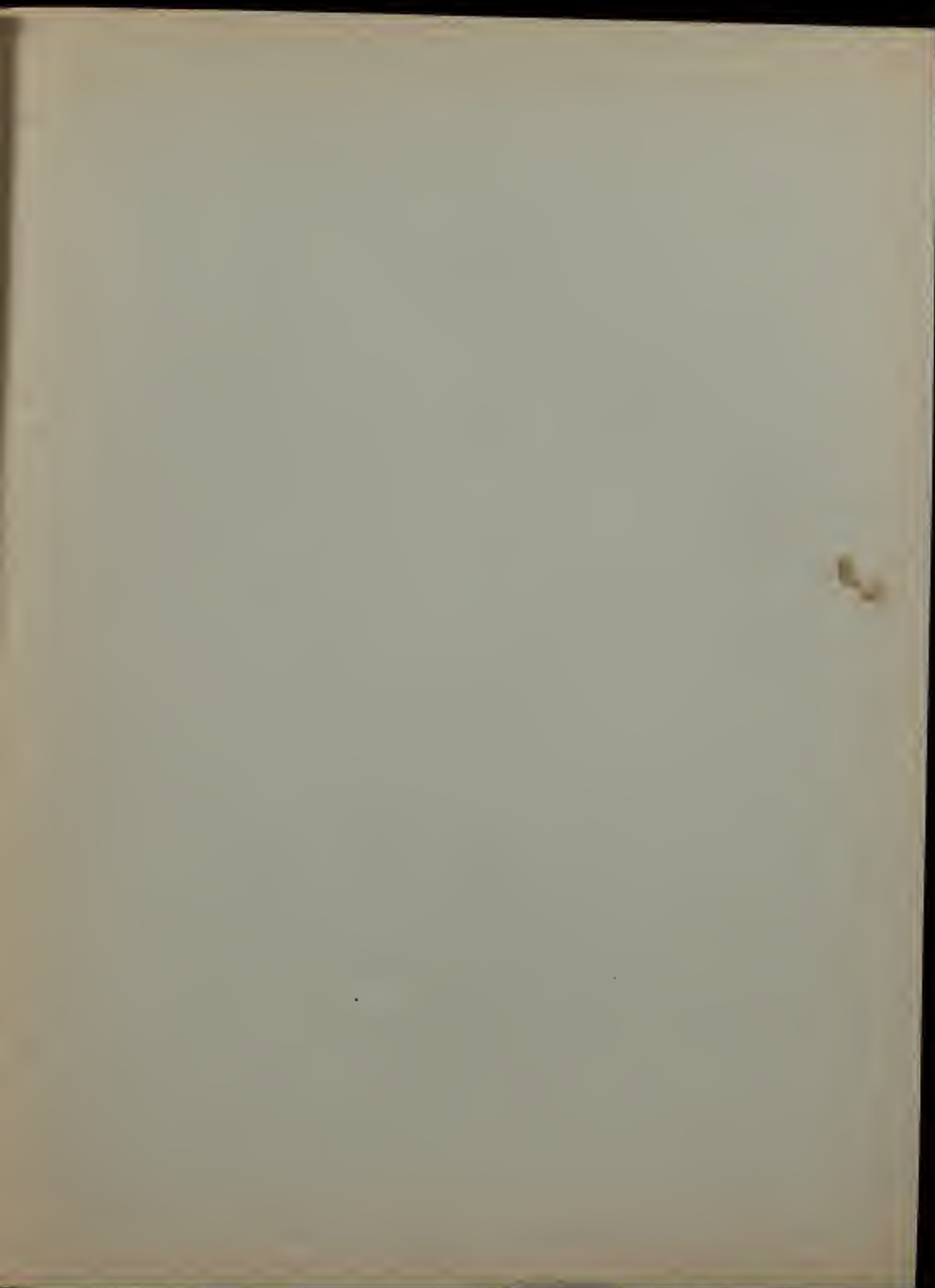
The following fingering is sometimes used when playing scales legato, it is simply striking the key and holding it down while you substitute one finger for the other



in the descending scale you simply reverse the substitution







81921